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Illustrated History  
of  
**Indian Baskets**  
**and Plates**  
made by  
**CALIFORNIA INDIANS**  
and  
**Many Other Tribes**

now on exhibition at the  
Panama-Pacific International Exposition ❖ ❖ ❖

Reprinted 1967 By  
**LEO K. BROWN**

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NOTE: Exact reproduction of original. Some numbers on original illustrations were missing and no attempt was made to add them.





PLATE NO. 1

Plate No. 1 shows an Indian woman of the Maidu tribe, and is a typical specimen of the present-day Indian women. Her name is Lena Pecomam. She was born and raised near Greenville, Plumas County, California.

# ILLUSTRATED HISTORY

OF

## Indian Baskets *and* Plates

*Made by*

**California Indians and  
Many Other Tribes**



All of the Baskets Shown in this Souvenir are  
on Exhibition in the Lassen County Exhibit  
at the 1915 Panama-Pacific-International Exposition  
and are the Property of T. A. Roseberry  
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*Plate 2*





## PLATE No. 2

Plate 2 is a rare piece made by a remnant of the old Aztecs, and has the symbol of old Mexico as its design. The legend is, that when the people wanted to find a new home, the prophet told them to travel until they came to a place where they would find an eagle with a snake in his beak sitting on a cactus. When they did so, they must found a city there. They did so, and called it the City of Mexico. Hence the founding of the City of Mexico where it now stands. The material used for this basket is the fibre of a Maggay plant made as fine as silk and wrapped around willows of a uniform size. The coloring is made of vegetable dyes, and painted on after the basket is made. This is the only basket of this size and design known of on this coast outside of Mexico.

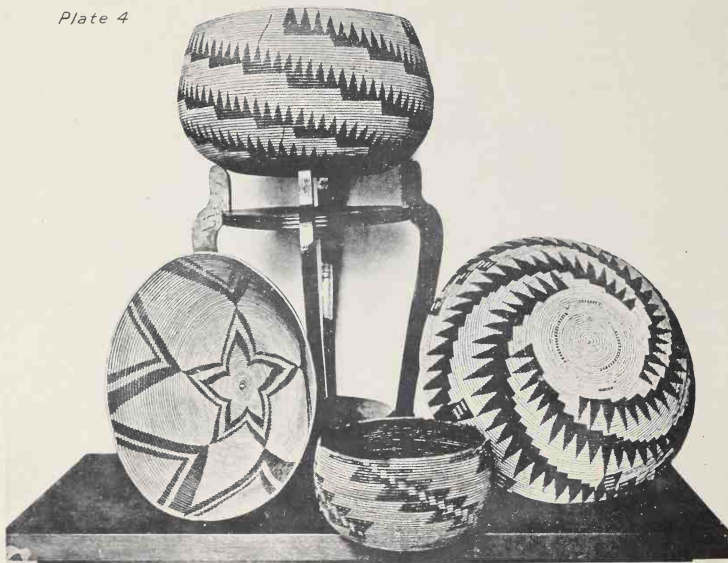
*Plate 3*



## PLATE No. 3

Plate 3 consists of a fine lot of Maidus with almost all of the Maidu patterns, among them being the mountains and trees with the clouds on basket at the top; a fine old one seventy-five years of age. Just beneath is the butterfly; also hieroglyphics which are to be found in the Modoc lava beds of the famous Modoc War, where Generals Canby and Meecham, and Rev. Thomas, lost their lives. The others represent the beautiful quail tufts; the flight of the birds; the all-seeing eye; feathers; running water, and the flight of the butterflies, all of which are explained in other parts of the book. The material used in all the Maidus is composed of the willow for foundation, the root of the hazel nut, the bracken fern, maple, and redbud.

*Plate 4*



## PLATE No. 4

Plate 4 consists of four pieces of unusual value on account of the story connected with them. The Indian woman, old Comanche by name, and who is supposed to be the oldest Maidu weaver still living, is near the centennial mark. She lives in the beautiful Genesee Valley, Plumas County, California. The lower, small basket at the right is known to be over seventy-five years of age, and was made before the white man knew of the Genesee and Indian Valleys. At the time the owner bought it, some four years ago, it was filled with acorn soup, and so blackened from use that the designs were not visible. The large basket she made for her oldest son. When about thirty years of age he died in Oroville, California, twenty years ago. Four years ago the body was brought to Genesee, where he was born, and, as usual, the Indians from everywhere came to the burial and burning, which is one of their customs. This basket was supposed to be burned at this time; but if one can bribe the father, which some times can be done, one can obtain them, as was done in this case, and save this beautiful piece of handiwork from the flame. The mother could never be induced to part with a basket made for this purpose. In talking to her she grieved over the son's death as though it had just happened, instead of twenty years before. The design on this basket means the sun's rays, and, I will take my gun and go out in the sun and shoot. The material used is the willow, maple, and redbud.

Plate No. 1 is a beautiful bowl with the sun's rays design. The color of the design is black, made of the fern root. Plate No. 2 is a beautiful old piece about the age of the basket. Comanche did some of her best work on this piece. The design of this represents the sunflower.

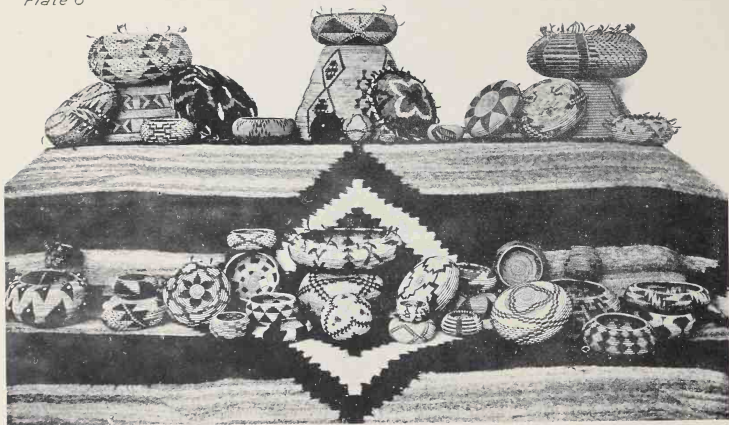
*Plate 5*



## PLATE No. 5

Plate No. 5. This is a basket of rare beauty and worth. Being the Tulares' totem, or good spirit, they will seldom part with them. This basket has 16 stitches to the inch. It is made of slough grass, bracken fern, sumac, redbud, cladium, and mariscum. This basket was made by a squaw named Sally, one of the last of the basket weavers of the Tulares. The design is the diamondback rattlesnake.

*Plate 6*





## PLATE No. 6

Plate No. 6 consists of a fine lot of Pomo baskets, all of which will range from eighteen to fifty-two stitches to the inch. Under the name of Pomo are included some thirty little tribes, according to Dr. Hudson, and Messrs. Purdy and Wilcomb. The tribes which made these baskets live in Lake, Sonoma, and Mendocino Counties, and are examples of their best work. The materials used are California sedge, nut-pine, black-rooted sedge, Sitka willow, Douglass spruce, beaked hazel, California flax, red fir, poison oak, bracken, bullrush, nutmeg, Oregon grape, syringa, maiden-hair fern, digger pine, green briar, willow, redbud, bracken, calycanthus, and hazelnut. These are used according to the wants of the basket in the foundation, color, and the design. These baskets are all used as gift baskets, treasure baskets, and wedding gifts. The Pomos are noted for the highest art in decoration and beautiful designs. Their stitch work, according to scientific reports, being the finest known in baskets.

No. 1 is finely shaped and designed, one of the Pomo treasure baskets. No. 2, sun plate, is described elsewhere. No. 3, a beautiful feathered night basket. The design, or legend, on this basket represents "Night." The dark feathers represent night, the outer rim of wampum and beads, the moon. The pendants of abalone shells represent the stars. These baskets are used as wedding gifts, and are greatly treasured by the tribe. The time required to construct one of these baskets is two years. The green of the duck signifies astuteness, discretion, and watchfulness. The yellow of the meadow lark signifies success, gaiety, and fidelity; the wampum, riches and generosity. These definitions are given by Dr. Hudson. No. 4 is described elsewhere. No. 5, a fine Pomo, 39 stitches to the inch. The design shows the relation of the weaver to the chief of the tribe. It is decorated with the woodpecker's feathers and quail tufts.

*Plate 7*



## PLATE No. 7

Plate No. 7. This basket was made by Salena Jackson, who is considered one of the finest basket weavers left among the Maidus. Her home is in Genesee Valley, Plumas County, California. She has made baskets since her childhood days, now being about fifty-five years of age. The body of the basket is made of the maple. The designs are made of the bracken fern and the redbud. The designs represent the rays of the sun, and feathers. This basket is one of the finest made by that tribe. The shape is more nearly perfect and symmetrical than is usual with this tribe. This basket has eighteen stitches to the inch, and is fifty-two inches in circumference.

*Plate 8*



## PLATE No. 8

Plate No. 8 is a rare old Tulare, and one of the few baskets that tell their own story. The black signifies the rays of the sun pointing upward. In Indian lore it means: "I will take my gun and go out in the sunshine and shoot." The center line of decoration represents the diamondback rattlesnake, which is their totem, or good spirit. The material used has been given on a former plate.

*Plate 9*



## PLATE No. 9

Plate 9 consists of rare old Poma wedding and meal trays. From left to right, Nos. 2 and 3 are used for carrying bread and cakes at the wedding feast. The large one is used for the corn meal, and at the time the party who owns it bought it, there was still some evidence of blue corn meal in it. The two smaller ones are utility trays. These trays are made from the root of the red fir and redbud. The larger one measures 87 inches in circumference.



*Plate 10*

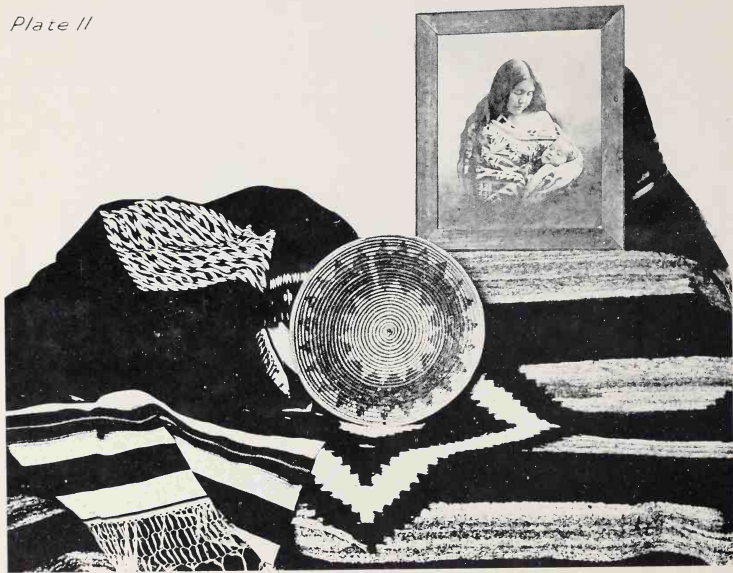




## PLATE No. 10

Plate 10, fine Tulare basket; made by the Yokut tribe. The material used in these baskets is composed of the caladium, marasces, bracken fern, cerise, occidentalis, and redbud. The bottle-neck basket from left to right is one of the mortuary jars, used for the ashes of the dead. No. 2 signifies a pine tree. No. 3, small cap, rattlesnake pattern. No. 4 signifies lightning. No. 5, steps. No. 6, steps leading from the valley to the mountain. No. 7, sacred seed-basket, used to keep the evil spirit away, and insure good crops.

*Plate II*



## PLATE No. 11

Plate No. 11. This is one of the rare Navaho wedding plates. The legend is as follows:

On the night set for the wedding both families and their friends meet at the hut, or hogan, of the bride's family. There is much feasting, and the bride's family make return presents to the bridegroom's people, but not, of course, to the same amount. The women of the bride's family prepare corn meal porridge, which is poured into the basket. The bride's uncle then sprinkles the sacred blue pollen of the larkspur upon the porridge.

The bride has been lying beside her mother concealed under a blanket on the women's side of the hogan. After calling to her to come to him, her uncle seats her on the west side of the hut, and the bridegroom sits down before her with his face toward hers, and the basket of porridge between them.

A gourd of water is then given to the bride who pours some of it on the bridegroom's hand while he watches her; and he then performs the like office for her. With the first two fingers of the right hand, he then takes a pinch of porridge just where the line of pollen touches the circle of the east side. He eats this one pinch, and the bride dips with her fingers from the same place. He then takes in succession a pinch from the other places where the lines touch the circle, and a final pinch from the center, the bride's fingers following his.

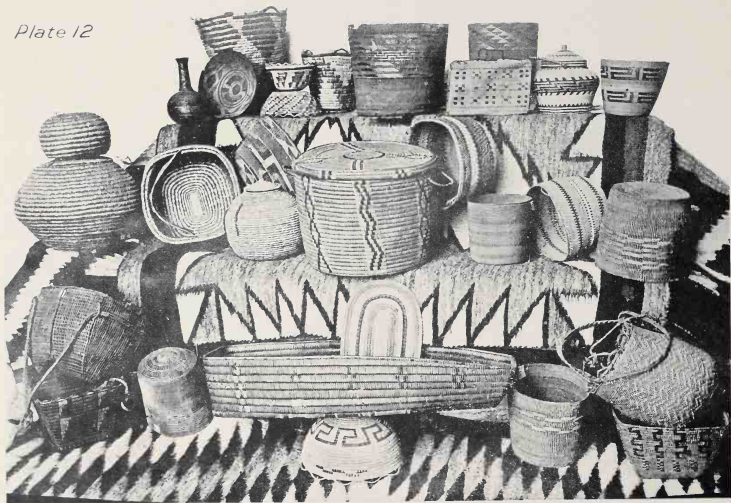
The basket of porridge is then turned over to the younger guests, who speedily devour it, a custom similar to the bride's cake at a wedding.

The elder relatives of the couple now give them good advice, and the marriage is complete.

The opening in the basket is supposed, at death, to let the spirit go from the mountains and valleys of the lower world to the mountains and valleys of the spirit world.

The basket is kept sacred until the death of either one, when it is supposed to be burned with the body. If at any time they are persuaded to part with these, they have been known to grieve incessantly. Finally the agents on these reservations forbid anyone buying them. The material used to make them is the three-leaved sumac; the black, of the devil's horn; and the red, of the wild berries, which is painted on after the basket is made.

*Plate 12*



## PLATE No. 12

Plate 12 consists of a collection of baskets from Alaska, British Columbia, and the northern part of Washington, commencing with the Esquimaux of the Arctic Ocean at Point Barrow, Point Clarence, and Point Cape Prince of Wales. The Tlinkits, from the central and southern part of Alaska; the Haidas, from Queen Charlotte Island; the Frazier Rivers, from British Columbia; the Klikitats, Quinalts, and Callana, from Washington. The large basket at the top is made by the Frazier River Indians of British Columbia. These Indians used for material the cedar bark and root. They boil the cedar root until it becomes pliable to work by hand, and beaten with sticks, when they pick the fibres apart into threads. The Indians on the Lower Thompson and the Upper Frazier Rivers make beautifully coiled and imbricated baskets of the cedar root. See large basket on top, one on each end of lower shelf, and papoose oblong on lower part—they are of this work. The ornamentation is made of the squaw grass, cherry bark, and cedar bark dyed black.

From left to right, Nos. 1 and 2, are one of the finest basket and plates made by the Tlinkits. These were purchased sixty years ago by the wife of the captain of the government ship Bear that is sent to Alaska every spring. Nos. 4, 5 and 6 are examples of the Klikitats, of Washington, who do the same work as the Frazier River Indians. No. 7, Quinalt, of Washington. No. 8, fine Tlinkit. Nos. 9 and 10, Point Barrow, No. 9 being a fish basket with carving in ivory. On the handle will be seen the dog team of Alaska; and on the bottom is an oblong piece with the fish carved on it; and also the weaving of the basket is started in the ivory. These baskets are very rare, as the Indians of this tribe are all dead. The material used is a grass, and is also used in which to wrap the feet. No. 11 is very old and rare, that with the plate being the finest work done by the Esquimaux. Nos. 12, 16 and 18, made by the Haidas of Queen Charlotte Islands. Their material is spruce root, and the coloring used is from berries, and by boiling the cedar in connection with the following plants: Broom grass, blue joint, red grass, tufted hair grass, beach rye, horse tail, wolfnoss, Sitka spruce, and the blue berry. The Tlinkits and other Alaskan tribes use those materials also. No. 13 is a rare piece from Cape Prince of Wales. No. 14 is one of the finest specimens of the Tlinkits' work, and about 75 years of age, having been in the possession of an expert collector for 60 years. The old carrying baskets on each end are made by the Makakala, Alaska, and the O'Kannigan tribe of Washington, who also are all dead. Nos. 10, 21 and 22 are made by the Quinalts of Washington. The material used is the squaw grass, and late years they have used the diamond and other dyes, which detracts from the beauty, also the value of their otherwise fine work.

*Plate 13*

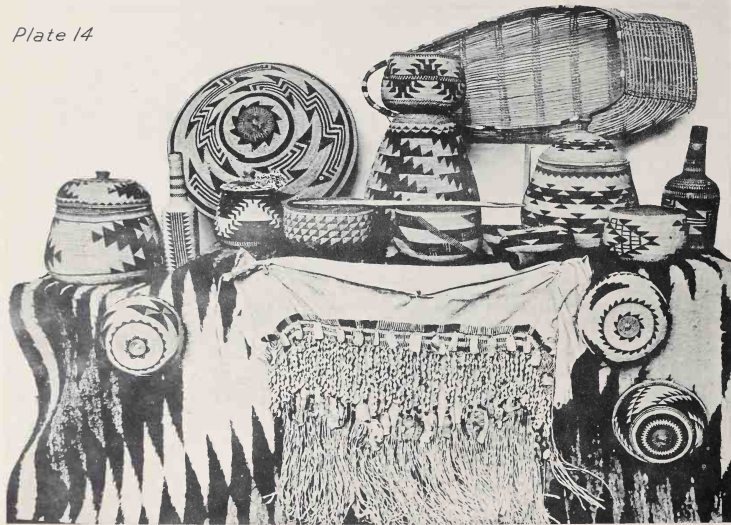


## PLATE No. 13

Plate 13—The following story applies to the beautiful sun plate made by the Yuki Indians, and in order to complete its history it is necessary to know what the Yukis believe to be the origin of the world. "In the beginning there was no land; all was water. Darkness prevailed everywhere. Over this chaos of dark waters hovered 'On-coye-to,' who appeared in the form of a beautiful white feather, hence the love of the Yukis for feathers. In time the spirit became weary of his incessant flight through the murky space and lighted down upon the face of the water. Where he came in contact with the water there was a whirlpool that spun his body round and round. So rapid became the motion that a heavy foam gathered about him. This became more dense and expanded in width and length. It gathered up the passing bubbles until it was a huge floating island. On the bosom of this rested the snowy form of 'On-coye-to.' As he lay upon the island after an almost endless flight through the dark space, the idea of a permanent resting place came into his mind. So he made the land and divided it from the water. From the form of a feather he assumes that of a man and rested upon the land. Still there was no light, and the spirit was troubled. On-coye-to saw far off in the firmament a star, po-ko-lee-y, and resolved to visit it and learn how it emitted its sparkling light. After a long journey he arrived and found a large and beautifully lighted world, inhabited by a numerous, hospitable people. Still he saw not whence came the light. He was allowed free access to all the habitations save one, 'the sweat house.' This was guarded night and day, and was accessible only to sick persons. Finally a great hunt was planned, and as the time drew near all was prepared for the occasion. But On-coye-to caught sickness, that he might investigate the sweat house. When the morning arrived for the hunt he was too ill to accompany the hunters. A council was held to determine whether the stranger should be admitted to the sweat house, which is even now a sacred place with the Yuki tribe, and it was decided to give him the benefit of this house of medicine, religion, gambling, and many other practices. A few old men were left to administer to his wants and to see that all went well. As he entered the sweat house he was almost blinded by the light that flashed upon him. As he became accustomed to it he looked around him and discovered its origin. Hanging high over his head in several baskets were as many beautiful suns. Having found the fountain of light he waited patiently until the old men were asleep, then climbed cautiously to what seemed the brightest of the suns, took down the basket which held it, slipped from the sweat house and made his way rapidly back toward his own world. He was hotly pursued by the indignant warriors, but he arrived safely after many adventures. He hung the sun in its basket far in the east, then surveyed it. It did not light up to suit him and he moved it a little higher. Still it did not suit him, so he continued to move it on and on, and is moving it to the present day." Thus the Indian accounts for the moving of the sun, and thinks not that the earth moves.

The feathers used on this basket are from the following birds: Red is from the red-headed woodpecker, and signifies bravery, and pride; the yellow, from the lark, and signifies success, gaiety and fidelity; the blue, from the jay, and means demoniac cunning and perfidy; the green, from the duck, and signifies astuteness, discretion, and watchfulness; the black, from the quail, and signifies conjugal love, and beauty; and the white is made of bone, and means riches and generosity (wampum).

*Plate 14*

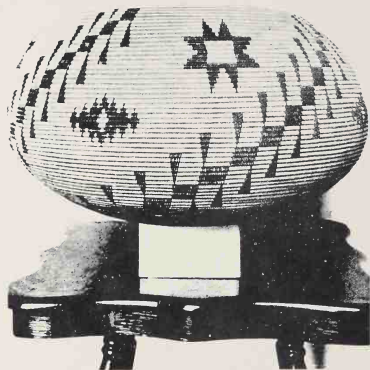




## PLATE No. 14

Plate 14 consists of a collection of the Salmon River Indians, living in Siskiyou county, in the northwestern part of California. They are a branch of the Karoks. Their basketry is varied and beautiful. The materials used are the hazel twigs, strands from the roots of sugar pine, and, near the coast, of spruce. Redwood and willow roots are inferior, but are sometimes used. For black, the stems of a specie of maidenhair ferns are used; for the red, alder-dyed fibres of a large woodwardie fern, for the white, tenax, or squaw grass. The design on the large plate at the top means running water from a spring on the mountain side, and that they will travel and follow the water to the valley and hunt. The old war apron belonged to Chief White Devil of the Salmon River tribe, and was in the same family for over one hundred years. The boat and arrows also were made by this tribe. The large open basket was used for the acorn gathering times. The oblong is one of their pappoose carrying baskets. The knitting needle and peace pipe are in the foreground.

*Plate 15*



## PLATE No. 15

Plate 15 consists of a fine old Washoe, one of the largest of that shape known. Mr. A. Cohn, of Carson City, Nevada, who is authority on Washoe basketry, thinks it the largest in the world. It is intended as a gift or mortuary basket, has thirteen stitches to the inch, and it took the Indian woman eight months to construct it. The name in Washoe is day-gee-coop. The basket was obtained from an Indian woman named Addie, a resident of Carson City, Nevada. The materials used are *cericis occidentalis*, red; black, *pternisaquillinium*; the white, *salix*. The designs signify night, by the star; the diagonal design, quail or horses; the small one, men and slow horses.

*Plate 16*



## PLATE No. 16

Plate 16 consists of a collection and variety of the finest baskets made by the Achomawi (Pit River) Indians. Their designs are very similar, being mostly the flight of birds, running water, mountain steps, the sun's rays, snake, and earth worm, all of which are described elsewhere. The material used is the xewplyullum, or squaw grass. The dark part is made of the bracken fern root, and sometimes the grass is buried in the mud to make the dark shades. It is said by some of the Indian women that it is sometimes left buried for a year. It is said of these Indians that they are the most warlike of all the Pit River basin, and the most dreaded by the timid aborigines of the Sacramento Valley.

*Plate 17*



## PLATE No. 17

Plate 17 consists of Apache, Pimas, and Chemihwevi. From left to right, No. 1, Pima; No. 2, Apache, earth worm pattern on the outer part; star in center; No. 3, very old Chemihwevi. Center design, rays of the sun; three outside rows, snake. This basket is supposed to be at least one hundred years old. No. 4, San Carlos Apache olla very fine. Designs, step, men, and horses. The long dark places are unknown. No. 5, fine old Apache plate with figures. No. 6, fine old bowl made by the Pima tribe. No. 7, Apache granary basket, seventy-five years old. No. 8, Pima bowl with dragon design. These baskets are all made from the willow and devil's horn, and are very fine specimens of these tribes' work.

*Plate 18*





## PLATE No. 18

Plate 18. This is a Mescalero Apache, fifty years old and of unusual size. The star represents the sunflower. The material used is the banana yucca; and the leaves and roots of yucca *Macrocarpa*, an amberscent specie growing at lower elevations. The plat is used on ceremonial occasions

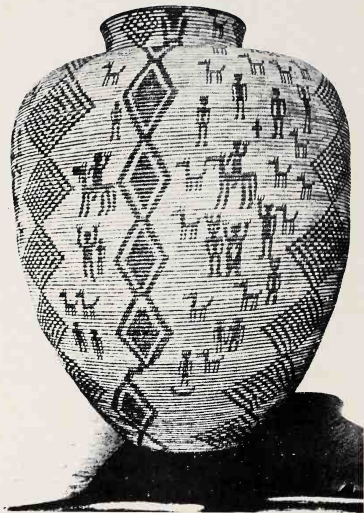
*Plate 19*



## PLATE No. 19

Plate 19 is a fine collection of Tulares' ceremonial baskets. One and two are the mortuary jars, used formerly for the ashes of the dead. They used to burn the body, and when it was almost reduced to ashes, the jar was given to the medicine man. He carefully places a handful of the ashes in the basket; it is handed to the chief mourner, who takes the basket; she weeps and wails, then whispers messages into it and hands it back to the medicine man. He takes it carefully and places it on the funeral fire so that it burns and goes into the spirit world with the soul of the departed to be used and remembered as a gift from a loved one. If the basket was made for a person, and they recovered, the basket was not kept for another. In this way they sometimes passed to outsiders. The design represents the spring dance and a Catholic cross, giving both pagan and Christian religion. No. 2 represents the flight of the butterflies and the quail tuft. No. 3 represents the spring dance, which is common with all tribes. No. 4. This basket is made as an offering for the harvest spirit for good crops. The cover is made to keep the squirrels and birds from taking the seed. After the basket is ready, the finest seeds are selected and the basket is put in a safe place until spring. The seeds, with others, are planted, and they say the good spirit always answers their prayers. The design is their totem, which is the diamondback rattlesnake. Nos. 5 and 6 are very fine specimens, especially the bottle-neck with the diamondback rattlesnake design on No. 5, and the sidewinder on No. 6. No. 7 is a famous old gambling tray. Among this tribe the women are inveterate gamblers, and take the greatest pains in the weaving of the tray, which they consider sacred.

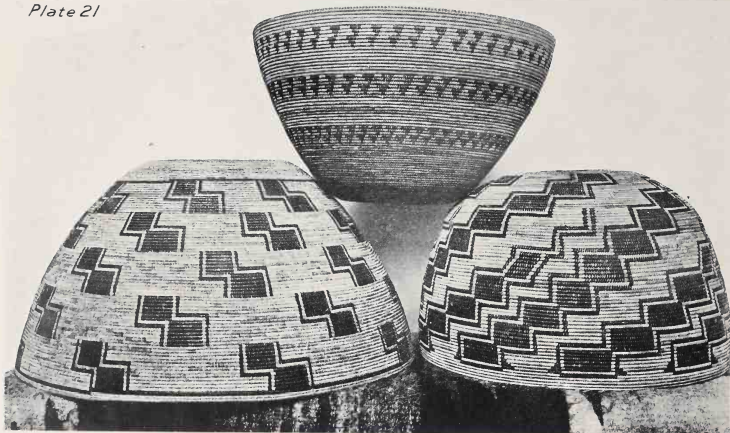
*Plate 20*



## PLATE No. 20

Plate 20 is a rare old Apache olla over fifty years of age. These baskets are made by the San Carlos Apaches of Arizona. The material used is the service berry, three-leaved sumac, salix, martynia (devil's horn). The Indian name for Apache is Ta-g-at-e. The designs on this basket mean peace, the uplifted hands showing surrender. The other designs are mosaic, supposed to have come from Greece through the Russians. This influence came from the Russian priests, who belonged to the Greek Catholic church.

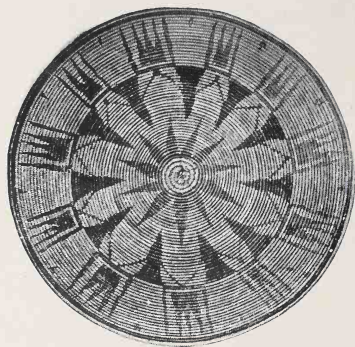
*Plate 21*



## PLATE No. 21

Plate 21 consists of No. 1, very fine Tulare; No. 2, Fresno; No. 3, Mono. The same material is used in these baskets as is used in the Tulares with the hazelnut root added. The redbud for the red, and the bracken fern root for the black. The design on No. 1 is broken steps; on No. 2, steps leading from the valleys to the mountains; No. 3, clasped hands, a compact of friendship among the clan. This basket is fifty years of age and a fine specimen of the Mono work.

*Plate 22*

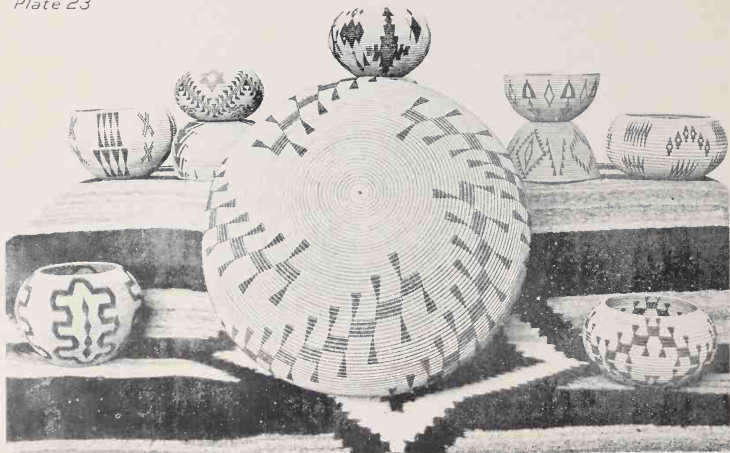




## PLATE No. 22

Plate 22. This is the only ceremonial breakfast plate that is known of in the northern part of the state. It was made by an old woman named Sallie, of Butte County, who has been dead many moons. Few of the Indians know the meaning of the design on this plate, which means, preparing for war. The sun in the center with its rays is the one thing they worship and believe rules their destiny. The holding of hands together about half way from the center of the plate to the outer edge, signifies the great war dance; and the arrow points, implements of war. The Maidus have no ceremonial baskets compared to other tribes. The material used is willow, maple, and redbud.

*Plate 23*



## PLATE No. 23

Plate 23 is a collection of fine Washoes. These baskets are all used as gift or mortuary baskets, No. 1, at the top, being used only as a receptacle for the ashes of the dead. The basket was obtained from a woman named Tootsy Dick, of Carson City, Nevada. The designs represent men, birds, signal fires, arrow points, both down and up, and a store-house for game. No. 2, left to right, is a very handsome basket, eighteen stitches to the inch, used as a mortuary jar. The woman's name who made the basket is Maggie, one of the best Washoe weavers. She lives in Carson City, Nevada. The design of this basket signifies quail tufts. The materials used are *circes*, *occidentalis*, red; *pteris-aquilelinum*, black; *salix*, or white willow, for the ground work. No. 3, center design, means our people were great hunters of game, of air, and earth. The basket was made by Mary Andrews, who is a resident of Carson City, Nevada. The basket is used as a gift or mortuary jar, and has eighteen stitches to the inch. No. 4 is another used for the same purpose, made by Susie of Carson City, Nevada. It has sixteen stitches to the inch. The design means men and many wooded hills. No. 5 is a fine specimen made by the Panamint Indians of Lone Pine, Inyo County. It is made of the willow and devil's horn. It has twenty-seven stitches to the inch and is perfectly made. The design means an eye, and arrow points turned both ways. The basket was made by Old Sallie, one of their finest weavers. No. 6 is another fine Washoe. The design of this means the flight of the butterfly, made by Susie of the Washoes a number of years ago. No. 7 is described elsewhere. No. 8 is another fine specimen of the Washoes made in Carson City by an Indian woman named Celia about twelve years ago. The design represents flint arrow points, turned both up and down, and steps going from the valley to the mountain tops. It has sixteen stitches to the inch. No. 9 is a two-stick mortuary, or historical basket, made by Minnie Andy of Carson City, Nevada. It is historical, as the first baskets woven by the Washoe tribe used the two-stick weave, and later took up the three-stick method, now used altogether. We have been told that it is only through the efforts of Mr. Cohn, of Carson City, Nevada, that they have been induced to make a few of these baskets in late years. The designs are as follows: Men Descendants of a certain clan; territorial parts or prescribed districts; our men, or forefathers, hunted in this territory.

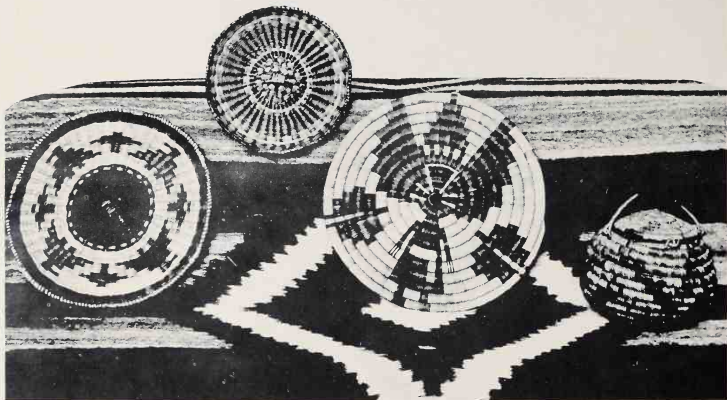
*Plate 24*



## PLATE No. 24

Plate 24 is a fine old Mission bowl, seventy-five years of age. The Mission Indians belong to the Coahillas' sub-family. This basket is one used for holding berries. The materials used are the scapes of *Juncus*, se-d, the red portion of ii ul; dyed black they are se-ik-tw-iksh. Splints from sumac are se-lit; and the grass of the foundation is suul. No model or pattern is ever used. The most common form, se-hhal-lal, of Cohauilla basketry is similar to this specimen. The design represents chain lightning.

*Plate 25*



## PLATE No. 25

Plate 25 consists of a collection of Hopi ceremonial plates, and the famous snake basket of the Mokis. The center plate represents a ceremonial plaque used to hold pakee bread, which is so light that it blows away before the slightest puff of wind. This plate belongs to the Rain Cloud clans that emigrated from the south. "When their ancestors first came into the Walpi Valley the traditionists of the clan declare the priests who lived on the old site of Walpi knew only a few ceremonies to bring the rain. Their chiefs, they declare, had much greater powers in this direction, for by their magic they could force the gods which control the rain and growth of corn to do their bidding. The Rain Cloud clans, when they arrived at the Hopi mesas, practiced a form of the rain cult which was much more highly developed than that of the people which they found living in this region. They were invited to exhibit their powers in this direction, for rain was sorely needed and a famine threatened them. The priests of the Rain Cloud clan accepted the invitation, and, it is said, erected their altars not far from a spring now called Tawapa. After they had sung their songs for some time mist began to form, then violent rains fell and frightful lightning, which alarmed the women of Walpi. The legends state that after this show of power the Rain Cloud clans were invited to join the Hopi pueblo, assimilated with the original Hopi, and from that time to the present have always lived with them."

No. 4 is the famous snake basket used in the snake dances to feed the snakes the sacred meal, which is usually the blue corn. The materials used in making these baskets are the thelesperma, the aramant, false saffron, rabbitbrush, larkspur, piain yucca, galleta, sun flower, epucantas, sea blight, three-leaved sumac. Sometimes all are used in the many-colored pieces.

*Plate 26*





## PLATE No. 26

Plate 26. This basket is made by the Papago Indians of Arizona, and is a very good specimen, as they do not, as a rule, retain a good shape in their baskets. The material used is the willow and devil's horn. The designs on this basket are Grecian aside from the human figure.

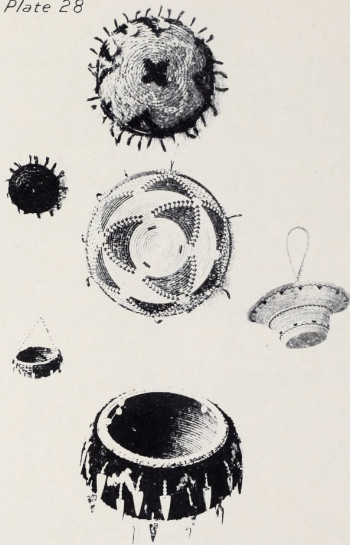
Plate 27



## PLATE No. 27

Plate 27 consists of a fine lot of Maidu baskets and plates, all being purchased by the writer from the native women of Plumas, Butte, and Lassen Counties, California. No. 1 is a very fine specimen made by Polly Henry of Genesee Valley, Plumas County, California. No. 2, by the same woman. No. 3, by Lucy Cunningham. No. 4, by Polly Henry. No. 5, by Susie Jenkins, of Mountain Meadows. Plate No. 1, by Lucy Henry, of North Arm. No. 2, Anna Thompson. No. 3, Anna Thompson. No. 4, Old Susie. No. 5, Molly of the North Arm of Indian Valley. No. 6, Mountain Meadow Indian woman. No. 1, basket. Designs, eye, and quail tuft. No. 2, birds in flight. No. 3, rays of the sun. No. 4, flint arrow points, and mountain brake, or fern. No. 5, feathers, and flight of birds. Plate No. 1, flint arrow points. No. 2, star. No. 3, star. No. 4, quail tufts. No. 5, design unknown. No. 6, quail tufts. Material used, willow, redbud, and maple.

*Plate 28*



## PLATE No. 28

Plate 28 consists of one of the finest pieces of the Aleutian Island Indian work, which is conceded to be as fine as that of any tribe in the world. The same style of weaving is found in the ancient ruins of Peru. The basket is the shape of a flower basket while the handle is a style used among them since the time the white men knew of them. It is supposed that the Esquimaux of Siberia, through the Russian priest, and they through the Greek priest, brought these designs to the Aleutian Indians, as well as all parts of Alaska. Many things later were brought in by the Hudson Bay Company. The material used to make them is beach grass. No. 2 is one of the finest Pomo baskets in existence, having fifty-two stitches to the inch. The material used has been described elsewhere. The designs mean mountains and clouds; also the quail. The basket was made by the finest weaver in Lake County by the name of Annie. No. 3, the small red basket, is made by the Little Lake Indians of Mendocino County, and is used as a gift from the mother to the child at about the age of seven years. It is supposed to keep the evil spirit from the child during its lifetime. They are told to take great care of it, as it assures their success through life. It is thought that should they lose or destroy it in any way that the evil spirit will have them in its power. The material used is adiger pine and the feathers of the top-knot of the red-headed woodpecker. It is impossible to buy one of these small baskets from the Little Lake Indians themselves, but sometimes one can purchase one from the Concows, who have in some way obtained them. They are considered sacred among the Little Lake tribes.

The sun plate and the large feathered basket have been described elsewhere.

*Plate 29*



## PLATE No. 29

Plate 29 consists of five specimens of the Pomos. Beginning from left to right, 1, 3 and 5 are the wedding baskets. They are made by the bride's mother, and are used at the wedding feast to carry the cakes and bread. Great pains are taken to make these. No. 2 is one of the milling baskets used with the stone mortar for the purpose of grinding acorns, meal, etc. No. 4 is a one-stick Lee weave, made for utility. The design on basket No. 1 represents the flight of birds and the pointed rays of the sun. The outer design on No. 2 is the earth worm; on No. 3, chain lightning; No. 4, steps; and No. 5 is taken from the floor matting with the squares in rectangular form. The material used for the general ground is sedge. The redbud is used for the red in the decorations.

*Plate 30*





## PLATE No. 30

Plate No. 30 is one of the finest and largest specimens made by the Tulares. The design means steps from the valleys to the mountains, and is a very common pattern used by many tribes. The material used by these basketmakers is cladium, marascus, bracken fern, redbud, and the root of the sumac and slough grass. The weaving of this basket required two years' work, and is one of the finest made by this tribe, every stitch being almost perfect. There are fourteen stitches to the inch, and it is eighty-four inches in circumference.

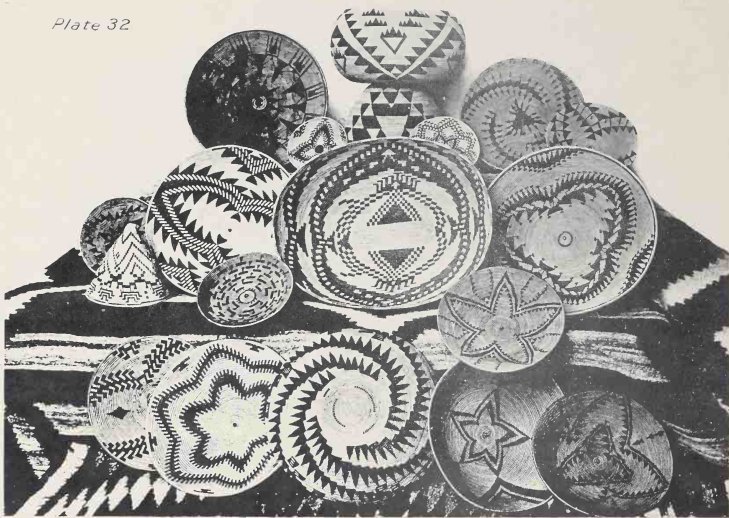
*Plate 31*



## PLATE No. 31

Plate 31 consists of a fine lot of Maidus made in Plumas, Butte, and Lassen Counties. No. 1 is described on another page. No. 2, a very fine piece made by a woman named Maggie DeSoto. The design represents bracken fern, also snake. The material used is willow, maple, and the redbud. No. 3, from left to right, a fine old Maidu made by old Comanche. The design, rays of sun. Material, willows, redbud, and maple. No. 4, another made by Maggie De Soto. She is noted for making baskets in this shape only. No. 5, made by Mollie Foreman, of Honey Lake Valley, one of the best weavers of the few left. The design means brake, or mountain fern. No. 6 was made by a Big Meadow woman named Nellie Piute. The design represents feathers on the outer edge; the center, water running from a spring. No. 7, a fine piece made by Susie Hedrick, of Quincy, California. Design, geese flying. No. 8, made by a Genesee Valley woman named Polly. Design unknown. No. 9 is a fine old basket made in Butte County. Design, rays of the sun, and millipede. No. 10, a handsome basket made by Lucy Henry, of North Arm, Indian Valley. No. 11, made by Polly Jackson of Milford, California. Design, earth worm. No. 12, a fine old piece made by Anna Thompson of Lone Pine, Lassen County, California. Design, steps from the valley and mountains. No. 13, made by Mattie. Design, feathers. No. 14, fine plate from Big Meadows, California. Design, the millipede. No. 15, a fine old plate made by old Comanche. Design, rays of the sun. No. 16, a good plate made by a Butte County woman named Sallie. The material used is the willow, maple, and redbud, and the brake, or mountain fern.

*Plate 32*



## PLATE No. 32

Plate 32 consists of Maidu plates and baskets which have all been described elsewhere, except the large plate at the top and two small ones on either side, all three representing the quail tufts. The large one at the right on the second row represents bracken, or fern, also feathers and the flight of birds.

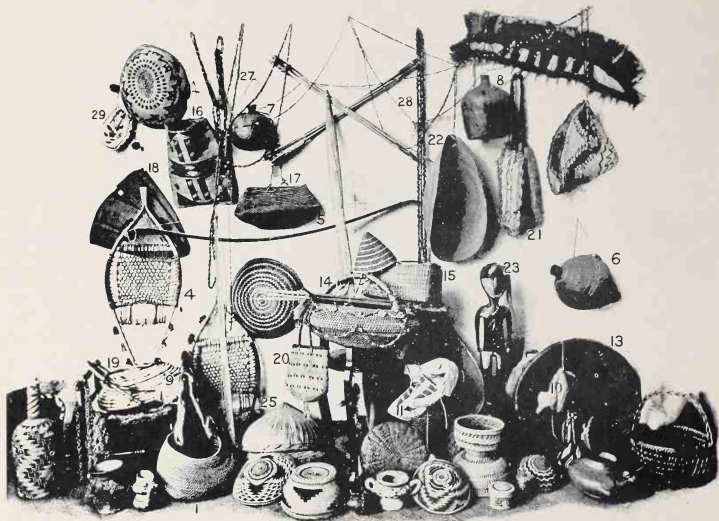
*Plate 33*



## PLATE No. 33

Plate 33 is one of the finest large Hat Creeks made. This basket was made by a middle-aged Hat Creek woman by the name of Susie, who is known as one of their best weavers. The design on this basket is partially unknown. The diamond in the center means an eye, and part of the outside, the flight of birds. The material used is xewplyllam, or squaw grass, for the body, the bracken fern stem for the dark part.







## PLATE No. 34

Plate 34 consists of various articles from different tribes. No. 1, Piute fish basket. No. 2, Winnower. No. 3, carved totem of the Quinalt tribe. No. 4, Alaska snowshoes. No. 5, bow and ivory arrow points for shooting fish, made by the Quinalt tribe. Nos. 6, 7 and 8, Piute water bottle. No. 9, gloves made by Oregon Klamaths. No. 10, moccasins made by Old Joaquin, Piute Indian. No. 11, a pair of moccasins made by the Schurz Indians; No. 12, pappoose basket. No. 13, old mill made by Pitt River Indians. No. 14, decorated basket from Fiji Islands. No. 15, Caroline Islands, South seas. No. 16, Montana bag made of corn husks. No. 17, Old Tonga, South Sea Island. No. 18, Unalaska old wallet. No. 19, Old Mexico, made by a remnant of the Aztec tribe. No. 20, old Sally bag, made by a Washington squaw, of corn husks. No. 21, old bag made of cedar bark by a British Columbia Indian. No. 22, old carrying bag, made by the Esquimaux of Siberia. No. 23, carved boat, made by Taholla III, chief of the Quinalts of Washington at that time. No. 24, carved totem, by the same chief as No. 23. No. 25, Fillipino hat. No. 26, a bag made by the St. Michels Indians of Alaska from the intestines of a polar bear, the embroidery work being done in silk taken into Alaska by the Hudson Bay Company. No. 27, beads made by the Salmon River Indians of pine nuts; very old and rare. No. 28, beads taken into Alaska by the Hudson Bay Company and brought from Siberia by the Esquimaux, having obtained them from the Russians.





